musica ficta

John Dowland

Clear or Cloudy

Lute songs

Valeria Mignaco
Alfonso Marín

EDITION

La musique ancienne, ou plutôt devrions-nous dire les musiques anciennes, occupe une place importante dans la vie musicale contemporaine. Il ne s'agit pas d'une simple curiosité historique ou musicologique, mais d'un réel engouement artistique vivant et créatif. Les pionniers à qui l'on doit cette renaissance de notre passé musical, ont transmit leurs expériences et leur savoir accumulés pendant ces dernières décennies aux générations suivantes. Aujourd'hui, la musique ancienne s'enseigne dans les conservatoires de musique. Forts de cette formation, les jeunes musiciens l'enrichissent d'une nouvelle vitalité.

Bien que nourrie du passé, l'interprétation appartient à la sensibilité d'un musicien d'aujourd'hui. C'est le discours musical qui nous parle. C'est le caractère, le tempérament, et les couleurs que leur confère l'artiste qui nous touchent. C'est pourquoi Musica Ficta place l'interprète au centre du processus créateur.

Le terme «musica ficta» apparaît dans les traités théoriques du XIII^{e} siècle et définit des règles d'interprétation qui concerne le chromatisme accidentel dans l'écriture modale. Ces règles n'apparaissent nullement sur les partitions. C'est au musicien que revient la tâche de les mettre en application. Dans la pratique, les spécialistes ne sont pas toujours d'accord, reste alors le choix de l'interprète. Qui a raison? La question nécessite- t-elle une réponse? Par contre, qu'est-ce qui nous touche, qu'est-ce qui nous plaît?, nous semble plus intéressant.

Musica Ficta se définit en trois ou quatre productions discographiques annuelles réunissant des interprètes choisis pour leur engagement et leurs qualités musicales autour de projets artistiques originaux tant par le choix du répertoire que par son approche.

Musica Ficta est une collection dédiée à une interprétation de la musique ancienne inscrite dans notre contemporanéité.

Bernard Mouton

Early music occupies an important place in contemporary music, not as a mere historical or musicological curiosity, but as a real artistic and creative force. The pioneers of this rejuvenescence of our musical past have handed down the experience and know-how they acquired over the past decades to the next generations. Today, early music is taught at music academies all over the world. Graduates of these courses are contributing to the renewed interest in the movement, while instilling new life into it.

Though rooted in the past, the performance of this music depends on the sensibility of the contemporary artist. It is the music that speaks to us. It is the character and colours bestowed upon it by the musician that move us. This is why Musica Ficta places the performer at the centre of the creative process.

The expression «musica ficta» first appeared in theoretical treatises dating back to the 13th century and defined the performance rules related to accidental chromaticism in modal composition. However, these rules are nowhere to be found on the scores. It is up to the musician to apply them where necessary. In practice, specialists do not always agree, and so all that remains is choosing the performer, his personality. Who is right? Does the question really require an answer? It would seem that the question of what moves us or appeals to us is far more interesting and compelling.

Musica Ficta translates into three or four releases per year, with performers being chosen for their commitment and musical qualities for original artistic projects both in terms of the repertoire and its approach.

The collection Musica Ficta presents an interpretation of early music within our contemporary context.

Bernard Mouton
Translation Daniel L. Newman

www.musica-ficta.com

CLEAR OR CLOUDY LUTE SONGS

Valeria Mignaco *soprano* | Alfonso Marín *luth*

John Dowland (1563-1626)	
1. Stay Time awhile thy flying [8]	2’32
2. Say Love if ever thou didst find [6]	2’12
3. Flow my tears [4]	4’48
4. Come again, sweet love doth now invite [1]	5’00
Michaell Cavendish (c.1565-1628)	
5. Wand'ring in this place [2]	3’04
John Dowland (1563-1626)	
6. Mrs. Winter’s Jump [13]	0’49
7. Can she excuse my wrongs? [1]	2’45
Philip Rosseter (1567-1623)	
8. When Laura smiles [5]	2’17
John Dowland (1563-1626)	
9. Sorrow Stay [4]	3’34
10. Mr. Dowland’s Midnight [12]	1’05
11. Come away, come sweet love [1]	2’36
12. I saw my Lady weep [4]	5’45
13. Wilt thou, unkind, thus reave me? [1]	4’03
Philip Rosseter (1567-1623)	
14. No grave for woe [5]	3’32

Anthony Holborne (c.1545-1602)

15. Cradle Pavan [3]	5’07
16. The Fairy Round [11]	1’32

John Dowland (1563-1626)

17. Clear or cloudy [4]	2’56

Thomas Ford (c.1580-1648)

18. Come, Phyllis, come unto these bowers [9]	2’01

Thomas Campion (1567-1620)

19. Fain would I wed [10]	1’08
20. Shall I come sweet Love to thee? [10]	2’19

John Dowland (1563-1626)

21. Preludium [12]	1’10

Francis Pilkington (c.1570-1638)

22. Rest sweet nymphs [6]	4’40

Robert Johnson (1583-1633)

23. Have you seen but a white lily grow? [14]	2’12

Luth à 7 choeurs, Vendelio Venere (1582), copie réalisée par Malcolm Prior (Londres 1998)
7-course lute, Vendelio Venere (1582), copy made by Malcolm Prior (London 1998)

SOURCES

1 John Dowland, *The First Booke of Songes or Ayres of Fowre Partes with Tableture for the Lute*, London, 1597.

2 Michaell Cavendish, *Ayres in Tabletorie to the Lute expressed with two voyces and the base Violl or the voice & Lute only*, London 1598.

3 The earliest of the Matthew Holmes Lute Books. Cambridge University Library, manuscript Dd.2.11.

4 John Dowland, *The Second Booke of Songs or Ayres of 2, 4 and 5 parts: With Tableture for the Lute or Orpherian*, with the Violl de Gamba, London, 1600.

5 Philip Rosseter, A Booke of Ayres, set foorth to be song to the Lute, Orpherian, and Base Violl London, 1601.

6 John Dowland, *The Third and Last Booke of Songs or Aires*, London, 1603.

7 Francis Pilkington, *The First Booke of Songs or Ayres of 4 parts: with Tableture for the Lute or Orpherian, with the Violl de Gamba*, London, 1605.

8 John Dowland, *A Pilgrimes Solace*, wherein is contained Musicall Harmonie of 3, 4 and 5 parts, to be sung and plaid with the Lute and Viols, London, 1612.

9 Thomas Ford, *Musicke of Sundrie Kindes*, London, 1607.

10 Thomas *A*, *The Third and Fourth Booke of Ayres*, London, 1618.

11 The second of the Matthew Holmes Lute Books. Cambridge University Library, manuscript Dd.5.78.3.

12 Margaret Board Lute Book. Private Library of Robert Spencer.

13 The Dowland Lute Book. The Folger Library, Washington, manuscript MS 1610.1.

14 British Library Add. MS 15177.

We would like to thank our friends Michiel ten Houte de Lange
and Rolande van der Paal for their invaluable advice and support.

Michiel ten Houte de Lange *english language coach*

Depuis des temps immémoriaux, l'homme chante et récite ses poésies en s'accompagnant d'un instrument à cordes pincées. Si dans l'antiquité, les Grecs récitaient leur poésie au son de la lyre, les Arabes qui héritèrent par la suite de cette pratique, s'accompagnèrent au son du oud. Ils essaimèrent cette tradition à travers l'Europe médiévale, où l'instrument et son rôle d'accompagnement entrèrent progressivement dans la pratique. Le luth finit ainsi par devenir l'un des instruments principaux de notre héritage culturel.

Jusqu'à la fin du XV^e^ siècle, l'accompagnement au luth d'une poésie s'improvisait en fonction de la métrique du poème. Il nous est par conséquent impossible de reconstituer cette pratique puisque nous n'en possédons aucun exemple noté. A la fin du XV^e^ siècle, en substituant les doigts de la main droite au plectre, les Italiens inventèrent un moyen de rendre le luth polyphonique. Grâce à cette nouvelle pratique, un chanteur pouvait interpréter seul des chansons polyphoniques existantes (pour la plupart des frottoles et plus tard des madrigaux) tandis que le luth se chargeait de toutes les autres voix ou de certaines d'entre elles. Cette évolution marqua le début du *lute song*, genre nouveau dont l'usage s'étendit dans toute l'Europe au XVI^e^ siècle.

Quoique l'Angleterre ne se soit jointe que tardivement à cette mode, c'est pourtant là que le genre connu son apogée et ce grâce à la personnalité marquante de John Dowland, l'un des plus grands compositeurs de tous les temps et principale source d'inspiration de cet enregistrement. Bien que quelques manuscrits et références littéraires attestent de l'existence de chansons accompagnées au luth avant Dowland, c'est bien son *First Booke of Songes or Ayres*, publié en 1597, qui marque le début de la tradition anglaise du *lute song*. Celle-ci sera d'ailleurs aussi courte (le dernier recueil est le *First Booke of Ayres de John Attey*, paru en 1622) qu'intense, avec quelque 30 volumes publiés au cours des dernières années du règne d'Elizabeth I et sous celui de James I^er^.

Bien qu'il semble avoir toujours été amèrement déçu par le rejet de la cour royale à son égard, la vie de John Dowland fut intense, et fertile en rebondissements. En effet, le poste de luthiste royal lui a échappé jusque très tard dans sa carrière. Jeune homme encore, il entra au service de Sir Henry Cobham, ambassadeur auprès du roi de France. De 1579 à 1584, il vécut donc à Paris où il se convertit au catholicisme. Il y découvrit la pratique musicale française, notamment la façon dont la poésie y était mise en musique dans l'air de cour, déjà populaire à l'époque. Ce qui ne manqua pas d'exercer une influence considérable sur le développement qu'il donna plus tard au *lute song*, si typiquement anglais cette fois. Dès son retour en Angleterre, et après avoir échoué à obtenir un poste à la cour, il décide de repartir pour l'étranger en répondant à l'invitation du Duc Heinrich Julius (Wolfenbüttel, Allemagne), qui lui avait proposé d'entrer à son service. Bien que le duc lui ait promis *"autant que puisse offrir tout prince en ce monde"*, il n'en poursuivit pas moins son voyage et visita la cour de Moritz de Hesse, avant de repartir pour l'Italie où il souhaitait étudier auprès du célèbre compositeur Luca Marenzio à Rome. Il profita de son voyage pour visiter Venise, Padoue, Gène et Ferrare, avant d'atteindre Florence, où il rencontra un groupe de Catholiques anglais qui l'invita à prendre part à des activités conspiratrices contre la couronne anglaise. Dowland prit conscience des graves conséquences qu'une telle association aurait pu avoir sur sa future carrière dans la très protestante Angleterre, tant et si bien qu'il se dépêcha de rentrer à Kassel - sans jamais avoir rejoint Rome, apparemment - et y resta un an environ.

Vers la fin de l'an 1596, le courtier Sir Henry Noel, son ami et seul relais auprès de la reine, lui écrivit une lettre l'encourageant à revenir au pays *"car sa majesté a manifesté à plusieurs reprises le souhait de votre retour"*. Une fois revenu à Londres, il publia en 1597 son *First Booke of Songes*, le premier recueil de *lute songs* jamais imprimé en Angleterre. Le succès fut remarquable et il fallut presser au moins quatre fois le recueil. Ce volume fit figure de source d'inspiration et de modèle pour tous les autres compositeurs anglais, auteurs de publications similaires ultérieures.

Malheureusement, Sir Henry Noel décéda avant que Dowland ne puisse être assuré de son engagement à la cour. Contraint une fois encore de rechercher ailleurs un salaire digne de son talent, il accepta une offre de Christian IV, roi du Danemark, et se mit à son service. A en juger par son salaire, il était hautement estimé à ce poste. Son employeur l'autorisa à rentrer de

nombreuses fois en Angleterre afin qu'il puisse prendre soin de sa famille et s'occuper de certaines affaires personnelles (il était marié et avait au moins un enfant à cette époque). Ces voyages avaient aussi pour objet d'organiser la publication des *Lachrimae*, un recueil de pavanes et de gaillardes pour violes, ainsi que de son second (1600) et de son troisième (1603) recueils de *lute songs*. L'emploi de Dowland à la cour danoise prit fin au début de l'année 1606. Il retourna en Angleterre où, une fois de plus, un poste vacant à la cour fut attribué à un luthiste relativement peu connu. Dans le prologue de *A Pilgrimes Solace* (1612), son dernier recueil de chansons, il exprime sa frustration et sa déception. C'est en 1612, alors qu'il était déjà un des musiciens les plus célèbres d'Europe, qu'il rejoignit Philip Rosserter et Robert Johnson et devint enfin l'un des cinq luthistes du roi. Nous ne savons que peu de choses sur ses activités entre ce moment-là et son décès, en 1626.

Le style singulier et novateur dans lequel Dowland écrivit ses chansons combine habilement les évolutions musicales continentales aux éléments et aux formes typiquement anglais. Dowland réalise également une synthèse des formes et des techniques de composition de la Renaissance avec le pathos et l'intensité expressive propres au premier Baroque.

Il est parvenu à créer une chanson dans un authentique style anglais en réunissant des éléments formels divers: chanson de rue anglaise, *consort song* (nom que l'on donne en Angleterre à une chanson accompagnée par des instruments), madrigal italien, formes dansées comme la pavane et la gaillarde, air de cour français et monodie italienne. La plupart des poésies sont anonymes. Seules quelques-unes ont été attribuées à des poètes contemporains et il est même très probable que Dowland soit le poète qui se cache derrière certaines de ses chansons.

Bien que de nombreux *lute songs*, souvent de véritables chefs-d'oeuvre, aient été crées par des contemporains de Dowland, aucun de ces compositeurs n'égalait son niveau en matière d'originalité, de qualité et d'inspiration. Nous avons cependant pris soin d'inclure quelques pièces des compositeurs les plus accomplis (Francis Pilkington, Philip Rosseter, Michaell Cavendish, Robert Jones, Thomas Campion et Robert Johnson) afin de donner à l'auditeur une vue d'ensemble sur le *lute song* anglais en tant que genre.

Alfonso Marín

BIOGRAPHIES

VALERIA MIGNACO étudie le chant en Argentine et obtient ensuite son diplôme de chant classique et baroque au Conservatoire royal de La Haye aux Pays-Bas. Finaliste du concours international de chant baroque de Chimay en 2004 et 2006, et de l'International Young Artists Presentation d'Anvers (avec l'ensemble Via Artis), elle est également finaliste du Concours de musique ancienne de Bruges en 2005. D'autre part, le duo qu'elle forme avec Alfonso Marín obtient un prix spécial au Alte Musik Treff de Berlin en 2005.

Valeria Mignaco s'est produite en tant que soliste avec le Bachkoor Holland et le Concertgebouw Kamerorkest, la Cappella Amsterdam, le Monteverdikoor Utrecht, l'Orquesta de Cámara de Rosario et a travaillé sous la direction de chefs tels que Gabriel Garrido, Paul Van Nevel, Paul McCreesh, Daniel Reuss, Charles de Wolff, Jan Willem de Vriend, Daan Admiraal et Cristián Hernández Larguía. Elle a également collaboré avec la Cappella Amsterdam, l'Ensemble Huelgas et le Deutsche Kammerchor.

ALFONSO MARIN commence sa formation musicale au Conservatoire supérieur de Ténérife (Espagne). Il poursuit ensuite son étude de la guitare classique et la vihuela au Conservatoire d'Amsterdam dans la classe de Lex Eisenhardt. Depuis 1998, il se consacre entièrement à l'étude des instruments à plectre anciens tels que le luth, le théorbe et la vihuela. Il se perfectionne, toujours au Conservatoire d'Amsterdam, auprès du luthiste Fred Jacobs.

Depuis la fin de ses études, il se produit régulièrement en concert, tant en soliste qu'en tant qu'accompagnateur de chanteurs ou d'instrumentistes. Par ailleurs , il joue également la basse continue au luth ou archiluth avec de nombreux ensembles, orchestres et chœurs Renaissance et baroques des Pays-Bas tels que Les Perruques d'Amsterdam, Arion ensemble, The Royal wind consort, Nieuwe Opera Academie (DNOA), Musica del Seicento et l'Amsterdam Symphonic Orchestra. Il est membre et directeur d'El Parnaso Lirico, ensemble Renaissance avec lequel il se produit aux Pays-Bas, en Allemagne, en France, en Belgique et en Suisse.

The tradition of singing and reciting poetry to some sort of plucked stringed instrument is as old as history itself. In the Western world, the practice is first extensively documented among the Ancient Greeks who recited their poetry to the accompaniment of the lyre. The tradition was later inherited by the Arabs, who sang to the *oud* or Arabic lute, and was again brought by them to medieval Europe. Here this instrument and its accompanying role progressively entered contemporary musical practice, until eventually it became one of the key instruments of our musical heritage.

Up until the end of the 15th century, the lute accompaniment of poetry and song was improvised according to the rhythm of the poem. For that reason it is impossible for us to reconstruct the practice of the time, since no written examples exist. At the end of the 15th century, the Italians developed a way of rendering polyphony on the lute, plucking with the fingers instead of with a quill. This new method allowed existing polyphonic songs (mostly *frottole* and subsequently madrigals) to be performed by one singer to the accompaniment of the lute, which would play all or some of the remaining voices. This development marked the beginning of the lute-song as a genre that soon began to expand across Europe, a process that continued throughout the 16th century.

England came late to this trend, but embraced it in a way that proved to be more fruitful and influential than in the rest of Europe. This was mainly due to the figure of John Dowland, one of the greatest song composers of any age and the main inspiration behind this recording. Although a few English manuscripts and literary references give evidence of the lute-accompanied song before Dowland, it is his *First Booke of Songes or Ayres*, published in 1597, that marks the beginning of an English lute-song tradition that was to be short (the last collection was John Attey's *First Booke of Ayres* of 1622) but intense, with some 30 published volumes extending from the last years of Elizabeth I right through James I's reign.

John Dowland's life was an intense, fruitful and remarkable one, although he seems to have been perpetually affected by bitter disappointment at his failure to secure an appointment as a royal lutenist at the English court, a post that eluded him until late in his career. When still a young man, he entered the service of Sir Henry Cobham, Ambassador to the King of France. While in Cobham's employment, Dowland spent the years 1579 to 1584 in Paris, where he became a Catholic. The exposure he doubtless received to musical practice there, and in particular the way composers set French poetry to music in the already popular *air de cour*, surely had a considerable influence on Dowland's later development of a truly English lute-song style.

Once back in England and after failing to secure a post at court, he decided to go abroad again, responding to an invitation to enter the service of Prince Heinrich Julius at Wolfenbüttel, Germany. Although the Prince promised him *"as mutch as any prince in the worlde"*, he continued his travels and visited the court of Moritz, Landgrave of Hesse-Kassel, before leaving for Italy, where he intended to study with the famous composer Luca Marenzio in Rome. During his journey he visited Venice, Padua, Genoa and Ferrara before reaching Florence, where he met a group of English Catholics who tried to persuade him to take part in treasonable activities against the English Crown. Dowland realised the serious consequences that such an association would have for his future career in Protestant England, and fled back to Kassel where he remained for about a year, apparently without ever reaching Rome.

Towards the end of 1596, the courtier Sir Henry Noel, his friend and only connection to the Queen, wrote a letter encouraging him to come back to England: *"for her Majestie hath wished divers tymes your return."* In 1597, once back in London, he published his *First Booke of Songes*, the first collection of lute-songs ever printed in England. It was a massive success, going through at least four reprints. This volume was to be the inspiration and model for all the similar publications subsequently produced by other English composers.

Unfortunately, Sir Henry Noel died before Dowland could secure his post at court and once again he was forced to look elsewhere for appropriate employment. He then accepted an offer from Christian IV, King of Denmark, in whose service he was highly esteemed, to judge from the high salary he received. He was allowed to

travel back to England many times to take care of family and personal matters (he was married with at least one child at the time) and to arrange for the publication of *Lachrimae*, a collection of pavans and galliards for viols, as well as of his second (1600) and third (1603) books of songs. Dowland's employment at the Danish court came to an end early in 1606. He returned to England, where once again a vacancy at court went to a relatively unknown lutenist. In the prologue of his *A Pilgrimes Solace* (1612), his last book of songs, he expresses his frustration and disappointment at his lack of professional recognition. Finally, in 1612, by which time he was one of the most famous musicians in Europe, he joined Philip Rosseter and Robert Johnson as one of the five lutenists to the King. From this time on, little is known about his activities until his death in 1626.

Dowland´s singular and innovative style of lute-song writing combines contemporary musical developments from overseas with English elements and forms. One could even say that his style synthesises the forms and composing techniques of the Renaissance with the pathos and intensity of expression characteristic of the early Baroque period. He managed to create a truly English style of lute-song, taking as formal elements the English broadside ballad and consort song, the Italian madrigal, dance forms such as the pavan and the galliard, the French *air de cour* and Italian vocal monody.

In most cases the texts of the songs remain anonymous, with only a few attributed to contemporary poets. It is very likely that Dowland himself was the poet behind some of the songs.

Although many lute-song masterpieces were created by Dowland's contemporaries, none of these composers equals his level of originality, musical quality and sheer sublimity. We have included some pieces by some of the more accomplished composers (Francis Pilkington, Philip Rosseter, Michaell Cavendish, Robert Jones, Thomas Campion and Robert Johnson) in order to offer a wider picture of the English lute-song as a genre.

Alfonso Marín

BIOGRAPHIES

VALERIA MIGNACO began her singing studies in Argentina and obtained her classical and baroque singing Masters degree at the Royal Conservatory in The Hague, Holland. Finalist of the International Baroque Singing Competition of the Chateau de Chimay 2004 and 2006 and the International Young Artists Presentation in Anvers (with ensemble Via Artis), she also received an Honorable Mention at the Soloists Competition of the Flemish Early Music Festival in Brugge 2005. Her duo with Alfonso Marín had a Special Mention at the Alte Musik Treff, Berlin 2005.

Valeria has perfomed as soloist with Bachkoor Holland & Concertgebouw Kamerorkest, Cappella Amsterdam, Monteverdikoor Utrecht, Orquesta de Cámara de Rosario and worked under the direction of Gabriel Garrido, Paul van Nevel, Paul McCreesh, Daniel Reuss, Charles de Wolff, Jan Willem de Vriend, Daan Admiraal and Cristián Hernández Larguía. She also collaborates with well-known vocal ensembles like Cappella Amsterdam, Huelgas ensemble and Deutsche Kammerchor. With ensemble Via Artis she participated in the Early Music Festival Barcelona 2005; with Alfonso Marín she performed in the Burgos Early Music Festival 2005, Festival A-de-vant-garde München (2005) and Leicester Early Music Festival (2006), giving many concerts in Holland, Spain, Belgium, England, Portugal, Switzerland, Argentina.

ALFONSO MARIN began his musical studies in the Conservatorio Superior de Tenerife (Spain), and afterwards in the Conservatorium van Amsterdam were he continued his classical guitar and vihuela studies under the guidance of Lex Eisenhardt. From 1998 he devoted himself entirely to the study of early plucked instruments as the lute, theorbo and vihuela, continuing his studies in the same conservatory for five more years with the lutenist Fred Jacobs.

After his graduation he carried on with an intense concert activity as a soloist, vocal and instrumental accompanist as well as basso-continuo theorbo and archlute player in many Dutch renaissance and baroque ensembles, orchestras and choirs like Les Perruques de Amsterdam, Arion ensemble, The Royal wind consort, Nieuwe Opera Academie (DNOA), Musica del Seicento and Amsterdam Symphonic Orchestra. He is member and director of the renaissance ensemble El Parnaso Lirico with whom he has performed in Holland, Germany, France Belgium and Switzerland. His collaboration with the soprano Valeria Mignaco is one of his most rewarding and fruitful musical activities, having performed with her in numerous recitals and festivals in Holland, Germany, England, Belgium and Spain.

1. Dowland ***Stay Time awhile thy flying***

Stay Time, awhile thy flying
Stay and pity me dying.
For Fate and friends have left me,
And of comfort bereft me.
Come, come close my eyes,
Better to die blessed,
Than to live thus distressed.

To whom shall I complain me,
When thus friends do disdain me?
'Tis Time that must befriend me,
Drown'd in sorrow to end me.
Come, come close my eyes,
Better to die blessed,
Than to live thus distressed.

Tears but augment this fuel
I feed by night, oh cruel.
Light grieves can speak their pleasure
Mine are dumb passing measure.
Quick, quick, close my eyes;
Better to die blessed,
Than here to live distressed.

2. Dowland ***Say Love if ever thou didst find***

Say, love, if ever thou didst find
A woman with a constant mind?
None but one.
And what should that rare mirror be,
Some Goddess or some Queen is she?
She, she, she, and only she,
She only Queen of love and beauty.

But could thy fiery poison'd dart
At no time touch her spotless heart,
Nor come near?
She is not subject to Love's bow,
Her eye commands, her heart saith no,
No, no, no, and only no;
One No another still doth follow.

How might I that fair wonder know,
That mocks desire with endless no.
See the moon
That ever in one change doth grow,
Yet still the same, and she is so;
So, so, so, and only so,
From heav'n her virtues she doth borrow.

To her then yield thy shafts and bow,
That can command affection so,
Love is free:
So are her thoughts that vanquish thee,
There is no Queen of love but she,
She, she, she, and only she
She only Queen of love and beauty.

3. Dowland ***Flow my tears***

Flow my tears, fall from your springs,
Exil'd for ever, let me mourn:
Where night's black bird her sad infamy sings,
There let me live forlorn.

Down vain lights, shine you no more,
No nights are dark enough for those
That in despair their last fortunes deplore,
Light doth but shame disclose.

Never may my woes be relieved,
Since pity is fled,
And tears, and sighs, and groans my weary days
Of all joys have deprived.

From the highest spire of contentment
My fortune is thrown,
And fear, and grief, and pain for my deserts
Are my hopes, since hope is gone.

Hark you shadows that in darkness dwell,
Learn to contemn light,
Happy, happy they that in hell
Feel not the world's despite.

4. Dowland ***Come again, sweet love***

Come again,
Sweet love doth now invite,
Thy graces that refrain,
To do me due delight,
To see, to hear, to touch, to kiss, to die,
With thee again in sweetest sympathy.

Come again,
That I may cease to mourn,
Through thy unkind disdain:
For now left and forlorn,
I sit, I sigh, I weep, I faint, I die,
In deadly pain and endless misery.

All the day
The sun that lends me shine,
By frowns do cause me pine
And feeds me with delay
Her smiles my springs, that makes my joys to grow,
Her frowns the Winters of my woe:

All the night
My sleeps are full of dreams,
My eyes are full of streams,
My heart takes no delight,
To see the fruits and joys that some do find,
And mark the storms are me assign'd.

Out alas,
My faith is ever true,
Yet will she never rue,
Nor yield me any grace:
Her eyes of fire, her heart of flint is made,
Whom tears nor truth may once invade.

Gentle Love,
Draw forth thy wounding dart,
Thou canst not pierce her heart,
For I that to approve,
By sighs and tears more hot than are thy shafts,
Did tempt while she for triumphs laughs.

5. Cavendish ***Wand'ring in this place***

Wand'ring in this place as in a wilderness,
No comfort have I, nor yet assurance,
Desolate of joy, repleat with sadness:
Wherefore I may say, O deus, deus,
Non est dolor, sicut dolor meus.

7. Dowland ***Can she excuse my wrongs?***

Can she excuse my wrongs with Virtue's cloak?
Shall I call her good when she proves unkind?
Are those clear fires which vanish into smoke?
Must I praise the leaves where no fruit I find?

No, no: where shadows do for bodies stand,
Thou may'st be abus'd if thy sight be dim.
Cold love is like to words written on sand,
Or to bubbles which on the water swim.

Wilt thou be thus abused still,
Seeing that she will right thee never?
If thou canst not o'ercome her will,
Thy love will be thus fruitless ever.

Was I so base, that I might not aspire
Unto those high joys which she holds from me?
As they are high, so high is my desire,
If she this deny, what can granted be?

If she will yield to that which Reason is,
It is Reason's will that Love should be just.
Dear make me happy still by granting this,
Or cut off delays if that I die must.

Better a thousand times to die,
Than for to live thus still tormented:
Dear, but remember it was I
Who for thy sake did die contented.

8. Rosseter ***When Laura smiles***

When Laura smiles her sight revives
both night and day,
The earth and heaven views
with delight her wanton play,
And her speech with ever-flowing music doth repair
The cruel wounds of sorrow and untam'd despair.

[See where] the sprites that remain in fleeting air,
Affect for pastime to untwine her tressed hair,
And the birds think sweet Aurora, mornings
Queen doth shine
From her bright sphere when Laura shows her
looks divine.

Diana’s eyes are not adorn'd with greater power
Then Laura’s when she lists awhile for sport to lure,
But when she her eyes encloseth, blindness doth
appear,
The chiefest grace of beauty, sweetly seated there.

Love hath no fire but what he steals from her
bright eyes,
Time hath no power but that which in her
pleasure lies,
For she with her divine beauties all the world
subdues,
And fills with heav'nly spirits my humble Muse.

9. Dowland ***Sorrow Stay***

Sorrow stay, lend true repentant tears,
To a woeful wretched wight,
Hence, despair with thy tormenting fears:
O do not my poor heart affright.
Pity, help now or never,
Mark me not to endless pain,
Alas I am condemned ever,
No hope, no help there doth remain.
But down, down, down, down I fall,
Down and arise I never shall.

11. Dowland ***Come away, come sweet love***

Come away, come sweet love,
The golden morning breaks.
All the earth, all the air,
of love and pleasure speaks:
Teach thine arms then to embrace,
And sweet rosy lips to kiss,
And mix our souls in mutual bliss,
Eyes were made for beauty's grace,
Viewing, rueing love's long pain
Procur'd by beauty's rude disdain.

Come away, come sweet love,
The golden morning wastes,
While the sun from his sphere,
his fiery arrows casts:
Making all the shadows fly,
Playing, staying in the grove
To entertain the stealth of love.
Thither, sweet love let us hie,
Flying, dying in desire,
Wing'd with sweet hopes and heav'nly fire.

Come away, come sweet love,
Do not in vain adorn
Beauty's grace, that should rise,
like to the naked morn:
Lilies on the river’s side,
And the fair Cyprian flow'rs new-blown,
Desire no beauties but their own.
Ornament is nurse of pride,
Pleasure, measure love's delight:
Haste then, sweet love, our wished light.

12. Dowland *I saw my Lady weep*

I saw my Lady weep,
And Sorrow proud to be advanced so:
In those fair eyes where all perfections keep,
Her face was full of woe,
But such a woe (believe me) as wins more hearts,
Than Mirth can do with her enticing parts.

Sorrow was there made fair,
And Passion wise, tears a delightful thing,
Silence beyond all speech a wisdom rare,
She made her sighs to sing,
And all things with so sweet a sadness move,
As made my heart at once both grieve and love.

O fairer than aught else,
The world can show, leave off in time to grieve,
Enough, enough, your joyful looks excels,
Tears kills the heart believe.
O strive not to be excellent in woe,
Which only breeds your beauty's overthrow.

13. Dowland *Wilt thou, unkind, thus reave me?*

Wilt thou unkind thus reave me
Of my heart and so leave me?
Farewell: farewell,
But yet or e'er I part (O cruel)
Kiss me sweet, sweet my jewel.

Hope by disdain grows cheerless,
Fear doth love, love doth fear, beauty peerless.
Farewell: farewell…

If no delays can move thee,
Life shall die, death shall live still to love thee.
Farewell: farewell…

Yet be thou mindful ever,
Heat from fire, fire from heat none can sever.
Farewell: farewell…

True love cannot be changed,
Thou delight from desert be estranged.
Farewell: farewell…

14. Rosseter ***No grave for woe***

No grave for woe, yet earth my wat'ry tears devours;
Sighs want air, and burnt desires kind pity's show'rs,
Stars hold their fatal course, my joys preventing,
The earth, the sea, the air, the fire, the heav'ns vow my tormenting.

Yet still I live and waste my weary days in groans,
And with woeful tunes adorn despairing moans,
Night still prepares a more displeasing morrow,
My day is night, my life my death, and all but sense of sorrow.

17. Dowland ***Clear or cloudy***

Clear or cloudy sweet as April show'ring,
Smooth or frowning so is her face to me,
Pleas'd or smiling like mild May all flow'ring,
When skies blue silk and meadows carpets be,
Her speeches notes of that night-bird that singeth,
Who thought all sweet yet jarring notes out-ringeth.

Her grace like June, when earth and trees be trimm'd,
In best attire of complete beauty's height,
Her love again like summer's days be dimm'd,
With little clouds of doubtful constant faith,
Her trust her doubt, like rain and heat is skies,
Gently thund'ring, she lightning to mine eyes.

Sweet Summer-spring that breatheth life and growing,
In weeds as into (healing) herbs and flow'rs,
And sees of service divers sorts in sowing,
Some haply seeming and some being yours,
Rain on your herbs and flow'rs that truly serve,
And let your weeds lack dew and duly starve.

18. Ford ***Come, Phyllis, come unto these bowers***

Come, Phillis, come into these bowers;
Here shelter is from sharpest showers,
Cool gales of wind breathes in these shades,
Danger none this place invades.
Here sit and note the chirping birds,
Pleading my love in silent words.

Come, Phillis, come bright heavens' eye,
Cannot upon thy beauty pry,
Glad Echo in distinguished voice,
Naming thee will here rejoice,
Then come and hear her merry lays
Crowning thy name with lasting praise.

19. Campion ***Fain would I wed***

Fain would I wed a fair young man,
That day and night could please me,
When my mind or body grieved
That had the power to ease me.
Maids are full of longing thoughts
That breed a bloodless sickness;
And that, oft I hear men say,
Is only cured by quickness.

Oft I have been wooed and prayed
But never could be moved.
Many for a day or so
I have most dearly loved.
But this foolish mind of mine
Straight loathes the thing resolved.
If to love be sin in me,
That sin is soon absolved.

Sure, I think I shall at last
Fly to some holy Order;
When I once am settled there,
Then I can fly no farther.
Yet I would not die a maid,
Because I had a mother;
As I was by one brought forth,
I would bring forth another.

20. Campion ***Shall I come, sweet Love to thee?***

Shall I come, sweet love, to thee
When the evening beams are set?
Shall I not excluded be,
Will you find no feigned let?
Let me not, for pity, more
Tell the long hours at your door.

Who can tell what thief or foe
In the covert of the night
For his prey will work my woe,
Or through wicked foul despite?
So may I die unredress'd,
Ere my long love be possess'd.

But to let such dangers pass,
Which a lover's thoughts disdain,
'tis enough in such a place
To attend Love's joys in vain.
Do not mock me in thy bed,
While these cold nights freeze me dead.

22. Pilkinton ***Rest sweet nymphs***

Rest sweet nymphs let golden sleep,
Charm your star-brighter eyes,
Whiles my lute the watch doth keep
With pleasing sympathies.
Lulla, lullaby,
Sleep sweetly, sleep sweetly,
Let nothing affright ye,
In calm contentments lie.

Dream fair virgins of delight,
And blest Elysian groves:
Whiles the wand'ring shades of night,
Resemble your true loves.
Lulla, lullaby,
Your kisses, your blisses,
Send them by your wishes,
Although they be not nigh.

Thus, dear damsels, I do give
"Good night" and so am gone:
With your hearts' desires long live
Still joy, and never moan.
Lulla, lullaby,
Hath pleas'd you and eas'd you,
And sweet slumber seiz'd you,
And now to bed I hie.

23. Johnson ***Have you seen the white lilly grow?***

Have you seen but a while lily grow
Before rude hands had touch'd it,
Have you mark'd the fall of the snow
Before the earth hath smutch'd it;
Have you felt the wool of beaver,
Or swan's down ever,
Or have smelt of the bud of the briar,
Or the nard in the fire,
Or have tasted the bag of the bee?
Oh so white, oh so soft,
Oh so sweet is she.

CATALOGUE

Nikolaus à Kempis (ca. 1600-1676) **MF8001** BAROQUE

Symphoniae

Céline Scheen, Stéphane Van Dyck, Dirk Snellings
ENSEMBLE CLEMATIS
Leonardo Garcia Alarcòn

MartinCodax(XIII[e]) **MF8002** MOYEN-AGE

Cantiga de amigo

FIN'AMOR

Giulio Caccini (1551-1618) **MF8003** BAROQUE

Amor che fai? *Madrigali e Arie*

Stephan Van Dyck
Christina Pluhar

A.E.M.Gretry (1741-1813) **MF8004** CLASSIQUE

Sei Quartetti,op.3

QUATUOR THAÏS

Carolus Hacquart (ca 1640-ca1701) **MF8006** BAROQUE

Cantiones sacrae & Sonate

Céline Scheen, Stephan Van Dyck, Dirk Snellings
ENSEMBLE CLEMATIS
Leonardo Garcia Alarcòn

Loeillet **MF8007** BAROQUE

Sonatas & Triosonatas

LA CACCIA
Patrick Denecker

Georg Friedrich Haendel (1685-1759) **MF8008** BAROQUE

Mottetti e Sonate da chiesa

Magali Léger
ROSASOLIS

John Dowland (1563-1626) **MF8009** RENAISSANCE
Clear or Cloudy *Lute songs*

Valeria Mignaco
Alfonso Marín

Parodies spirituelles **MF8010** BAROQUE
& spiritualité en parodies Céline Scheen

LES MENUS-PLAISIRS DU ROY
Jean-Luc Impe

John Jenkins **MF8011** BAROQUE
Consort Music of four parts

THE SPIRIT OF GAMBO

Pergolesi & Porpora **MF8012** BAROQUE
Cantate e sonate da camera

Magali Léger
ROSASOLIS

Herman-François Delange **MF8013** BAROQUE

Sonate e Sonate a tre

ENSEMBLE SOLSTICE

Moulinié, Boësset

L'air italien au temps de Louis XIII **MF8014** BAROQUE

Manuel de Grange
IL FESTINO
Dagmar Saskova

MF8009

Enregistrement numérique réalisé les 13-16 mai 2008
en église Saint-Remy
de Franc-Waret (Belgique)

Directeur artistique,
ingénieur du son et montage numérique Manuel Mohino

℗ 2009 Arts/Scène Production asbl
www.arts-scene.be
© 2009 Pavane Records
www.musica-ficta.com

Producteur exécutif Bertrand de Wouters d'Oplinter

Directeur de collection Bernard Mouton
bmouton@musica-ficta.com

Fabriqué en France (EU) par MPO

Concept visuel Mélanie Heddrich, HDMH sprl
www.hdmh.eu